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## Reviews.

"Deuxième Canzonette"—pour le piano—par STEPHEN HELLER, op. 100 (Cramer, Beale and Wood).

As the last composition of M. Stephen Heller, this *canzonette* will find universal welcome among pianists. This is his "op. 100"—and it is pleasant to find him still so full of vigor, fancy and characteristic expression at this stage of his productive career. Amateurs of the piano should drink to his health and "op. 100." In the piece before us we find (or perhaps imagine) a stronger leaning to Mendelssohn than is customary with M. Heller, whose manner is eminently individual. The opera, in G minor, is new and charming—full at the same time of quaint and piquant "Hellerisms." The second subject (in B flat), constructed upon a brief series of notes, which bear a tacit resemblance to our national anthem:—



is effectively contrasted with what precedes it, and, like its companion, developed with great taste and ingenuity. We have this very shortly again, in G major—further developed, and followed up by a graceful passage in triplets, as *ritornelle*, to which succeeds a very interesting episode, in E minor. This brings us once more back to G major, with the second subject, and a repetition of nearly all that has gone before in that key. All this is to be played in somewhat quicker time than the opening (crotchet—160, against crotchet—144, by Maelzel), which ultimately returns, and is repeated (*tempo primo*) with certain not unimportant modifications,—including a more lengthened treatment of the episode (now in G minor, instead of E minor),—and once more giving place to the second subject, in the major—with a portion of which, judiciously condensed, and a very short tail-piece of common chords, the *canzonette* is brought to an end.

"Catharina"—Ballad, introduced in Auber's opera of *The Crown Diamonds*—words by W. REYNOLDS TOPHAM; music by ALBERTO RANDEGGER (Addison, Hollier and Lucas).

Graceful, melodious, vocal, and wholly unpretending. A well-written *obligato* accompaniment for violoncello enhances the effect of the voice part. The original key of this ballad is D flat; but it is here transposed to C.

"Mountain Echoes"—characteristic piece for the pianoforte—JOHN FRANCIS BARNETT (Lamborn, Cock, Hutchings and Co.).

If not strikingly original, this piece may be unreservedly recommended for neatness of construction, thoroughly finished workmanship, and a considerable amount of character. It is also brilliant without presenting any difficulties to a player of average acquirement. Mendelssohn and Sterndale Bennett are evidently among Mr. J. F. Barnett's musical household gods. He exhibits, nevertheless, remarkable promise; and the more he gives us of such really sensible, honestly-made music, the better we shall be pleased.

"A sound was heard on England's shores"—words by Mrs. LEES; music by R. SIDNEY PRATTEN (R. Sidney Pratten).

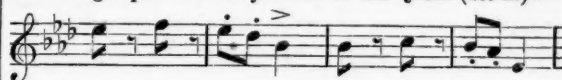
A "Volunteer Song,"—as may be guessed from the title,—and as dashing and full of vigour as befits the subject. We have seen few more healthy things of the kind.

"Grand Volunteer March"—for the pianoforte alone; Do. do., for two performers—R. SIDNEY PRATTEN (R. Sidney Pratten).

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"Gems from 'Ruy Blas'"—RUDOLF NORDMANN; *Galop di Bravura*—from *Ruy Blas*—W. KUHE (Boosey and Sons).

That Mr. Howard Glover's *Ruy Blas* continues in vogue, is proved by the new shapes in which the most striking melodies are incessantly appearing. M. Kuhe has made a brilliant galop of the lively rondo of the Queen (act ii.):—



Mr. Nordmann has compiled an attractive *pot pourri* out of "Beauteous Lady" (romance of the page), "Madam, if I have striven well" (duet), "His tones fall sweetly on mine ear," which we are never tired of quoting:—



"Could Life's dark scene" (ballad of the Queen, act iii.), "Gaily pass the jocund hours" (opening chorus, act i.), "Home of my youth" (ballad of the Queen, act ii.), and lastly, "Why then for such loving care" (rondo of the Queen), which forms a dashing climax. We can recommend both pieces as excellent in their way.

"The New Year's Galop"—by MELVILLE TOD (Hopwood and Crew).

"A galop" for the new year.

LEIPSIK, Jan. 3, 1862.—(From a Correspondent.)—Singers are called for everywhere, but in Germany it seems there are none to be had. Nothing can well be worse than the Operatic performances in such places as Hamburg, Hanover, Brunswick, &c., and perhaps worse than all, here in Leipzig: not a singer who would even *pass muster* at "Weston's" or the "Oxford!" Here is the celebrated Conservatorium, with two hundred and thirty-six pupils, and *not one* singer amongst them! Mad. Artôt was here singing at the Gewandhaus last week, and created an immense sensation—so much so, that the Directors have decided on having *no solo singer* for the next concert!! Dr. Bennett Gilbert (from London) presented himself at the Conservatorium last night, and brings with him his pupil, Miss Caroline Parry, a charming young soprano of seventeen or eighteen summers. We had the satisfaction of hearing her in the Grand Aria from *Frieschutz*, "Wie nachte," and also Donizetti's "L'amor suo." This young lady is to sing at the grand levees about the twelfth of this month, and there is little doubt about her success. We recognise Dr. Bennett as an old friend, and his reception at the Conservatorium must have been highly gratifying to him. He leaves us on the 14th for Dresden. No doubt you have heard much of Miss Parry; she brings here the best recommendations from such men as Kappelmeister Dessoff (of Vienna), Julius Rietz, &c., &c.; enough to secure her the first position on the continent. The "Fair" is supposed to be at its height, but the principal business is carried on by a few of those wretched Brass Bands we hear so much of in London. All other business is worse than dull. However, that is all not musical business, therefore none of yours or mine. Send singers to Germany, that's what we want—make haste! Have pity on us, and recommend a few from London (where they can well be spared). They are sure of a success, and there is no competition. Where is Mad. Sherrington or Parepa? we shall be in want of some one when the misfortune happens that Miss C. Parry is called to Dresden again.



## MILAN.

(From an occasional Correspondent.)

Music is at a low ebb in Italy. There is, in fact, none to be heard, except at the theatres, where Verdi and his imitators reign supreme. Here, in Milan, the only performances of any importance are those given at the Scala and the Carcano. It is the same in every town throughout "the land of song" at the present day; the theatres seem to enjoy an almost exclusive musical monopoly. There are no oratorios, no concerts, except those of a few wandering instrumentalists—no amateur societies indicating the cultivation of the art among the community. Classical music is ignored, — nothing being relished by the public but operas, and those of the most ephemeral description. The arrangements for the present season at the Scala, one of the largest theatres in Europe, go a long way to prove the actual condition of music in the country once so celebrated for the culture and encouragement of the art. The company brought together, consisting almost entirely of foreign artists, implies a remarkable scarcity of available native talent. It includes the names of Mad. Csillag (Hungarian), Mad. Colson (French), Mlle. Talvo (French), Signora Guarini (Italian), Mlle. Acs (Hungarian), Signor Graziani (brother of the well-known baritone), Signor Negrini, M. Morelli Ponti, M. Atry, M. Chapuis, and Signor Beneventano. Art and artists are universal, it is true; but surely, it might be reasonably expected, at the first Opera House in Italy, to find a greater number of Italian singers engaged. The carnival season commenced on December 26th. Hitherto the operas given have been one by Petrella called *Ione*, and Verdi's *Ballo in Maschera*. The first mentioned is a work of pretension, but of very ordinary merit, and not likely to extend the composer's reputation beyond the limited sphere in which he is known. It has been performed frequently in Italy. In the present instance the cast included almost all the French members of the company, a fact which caused no little displeasure to many of the patriotic *habitués* of the theatre. Negrini and Beneventano were the only Italians concerned,—the latter, for obvious reasons, having resigned his engagement, after the first night, and being replaced by a French baritone. Negrini was left alone to share his laurels with the foreigners. *Ione* and a ballet entitled *Vedi Napoli e poi Mori* by Paul Taglioni were played a fortnight; and the *Ballo in Maschera* produced on January 8th, for the first time in Milan. The performance of the opera was looked forward to by the Milanese as an event of public interest. Every seat in the vast theatre was secured, long before the date of representation was definitively fixed.

A first night at the Scala is the most severe ordeal either singer or composer can undergo. The audience assembled on such an occasion have no consideration for nervousness, or any circumstances which may interfere with the performance they come to criticise. They pride themselves upon judging all they see and hear strictly according to its true merit. Their applause is tumultuous, and their different modes of expressing discontent the most discordant it is possible to imagine. They disregard all the rules and regulations which are posted at the doors of the theatre forbidding any interruption of the performance—if an unfortunate singer happen to displease them, they completely drown his voice in a storm of hisses, or uproarious laughter.

The cast of the *Ballo in Maschera* was as follows:—Riccardo, Sig. Graziani; Renato, M. Morelli; Amelia, Mad. Csillag; Ulrica, Mlle. Acs; Paggio, Signora Guarini. The artists, as well as the music, were alike new to Milan, the excitement inseparable from a first representation being thereby considerably increased. The cold reception which the audience gave the *débütantes* was remarkable. There was no applause to inspire them with courage and confidence at the outset of their arduous task; the public had come to judge and not to flatter. To the majority the result was not satisfactory. The opera, notwithstanding the great popularity of its composer, was not admired, and had it not been for the great success of the prima donna, would probably have come to an untimely end. Sig. Graziani, whether from habit or timidity, sang out of tune; M. Morelli, a very conscientious artist of the French school, was more than once in danger of being harshly treated for his extravagant gestures; he, however, entirely won the approbation of the audience by singing the aria "Cri tu" to perfection. Mad.

Csillag was the most fortunate of all the *débütantes*. She was, in the first instance, more coldly received than any of the other artists. The favourable impression she made was not evident until the duet after the aria "d'intrata." The greatest enthusiasm then prevailed in favour of the new soprano, and every phrase she afterwards sang was followed by "Brava la Csillag," from all parts of the densely crowded house. Her success was the great feature of the evening in question, and has since increased to a *furor* at the subsequent representations of the opera. The *ensemble* of band and chorus, and the *mise-en-scène* at the Scala, are necessarily upon a large scale, the stage being perhaps the most spacious in Europe. The band numbers eighty-four, and the chorus upwards of one hundred members. A numerous *corps de ballet*, with the graceful Boschetti as prima ballerina, complete the company. An opera by Braga, formerly well known in London as an accomplished violoncellist, is in rehearsal, as also one by Petrocini. Both are to be produced during the Carnival. A second by Petrella, the composer of *Ione*, is also spoken of. That which is discreditable to the taste and good sense of the public frequenting the Scala, and for which the manager is not responsible, is a barbarous custom, strictly enforced, of introducing a ballet, sometimes two hours long, between the acts of the opera. Several attempts have been made to discontinue such an unreasonable order of performance; but the public are inexorable, and unless the ballet be given during the opera, take revenge by forsaking the theatre altogether. Such vandalism would not be tolerated elsewhere; it is but a criterion of the present musical taste of the Italians.

The other house at which operas are given—the Carcano—has a strong family likeness to the Victoria Theatre, of Waterloo Road celebrity. The public supporting both places of amusement are very similar in conduct, odour, and appearance. They devour oranges and beer with the same avidity; they converse as loudly and in the same complimentary strain with one another, and as equally familiarly with the performers on the stage; they indulge in shirt sleeves, and perspire to the same disagreeable extent. It is not only to the company before the curtain that the resemblance between the two theatres is apparent; the likeness is as strong on the other side of the foot-lights. There, the performers are very much of the same class, the only difference being that while the entertainments at the Victoria are melodramatic and of striking effect, those at the Carcano are musical and only very rarely of any effect at all.

Verdi's *Aroldo* has been given during the past week for the first time in Milan—a feeble attempt on the part of the Carcano manager to imitate the doings of his rival at the Scala. *Aroldo* is an emasculated version of the *Travatore*, with much noisy music in place of the most pleasing melodies of the latter opera.

The prima donna is not remarkable except it be for a shrill voice, and very long arms, of which she avails herself most freely. The tenor, a *tenore robusto* at the beginning of the opera, becomes so weak and exhausted by shouting and exertion as to be anything but *robusto* during the last acts. A heavy basso, who apparently has seen better days, and has come to the Carcano as a last resource, affords evidence of artistic skill and sentiment—an agreeable contrast to the rest of the company. His singing, however, is not appreciated by the refined auditory, who prefer quantity to quality, in music as well as every other commodity for which they have to pay. The band and chorus are respectable, and certainly in one respect the arrangements at the Carcano are superior to those at the Scala,—there is no ballet to interrupt the opera.

Perhaps the most interesting collection of modern musical MSS. is that in the possession of Ricordi, the well-known music publisher. The original scores of the most popular works of Rossini, Bellini, Paganini, Donizetti, Verdi, and other celebrities, handsomely bound, form the library which decorates his bureau. Ricordi rules with despotic sway in musical matters throughout Italy, from the fact of the operas of Verdi being his sole property. The managers of the different theatres have to acquire from him the right of representing any one of them. He has amassed a large fortune from his prosperous monopoly, and welcomes with princely hospitality all those connected with the art who visit Milan.

The last opera of Verdi, *La Forza del Destino*, about to be produced at St. Petersburg, has become the joint property of Ricordi and Cramer, Seale and Wood.

### THE FIFTIETH ANNIVERSARY OF THE ELBERFELD GESANG-VEREIN.\*

At the period of Germany's deepest humiliation, namely in the winter of 1811, a number of gentlemen of musical taste in Elberfeld made an appeal to the public, calling upon the latter to establish a society for the cultivation of chorus singing, because — to quote the circular of the 1st December, word for word — "it is an indisputable fact that grandeur and elevation, that those qualities which touch, move, and agitate the heart, exist to a greater extent in choruses than in the most brilliant *bravura* airs." When the circular had obtained twenty assenting signatures, Herren Bredt, Berges, Nielo, Reusch, Sasse, Schornstein, Wolff, and Williamson, met to draw up the rules, in conformity with which it was resolved that the twenty individuals who had signed the circular should combine to found a School of Singing, and meet, every Wednesday, under the direction of Herren Sasse and Schornstein, for the purpose of practising part singing.

The Elberfeld Singing School consisted of ten ladies and eleven gentlemen, with two professional directors, Herr P. M. Bredt and Herr Reusch. The latter, with the duties of secretary, were appointed to be the committee. As all the members were already well-trained singers, the task of studying the choruses proved so easy that in only four months they were enabled to give a performance, in the room where they met to practice, of Haydn's *Seasons*, with orchestral accompaniment. None but members, however, and a few other persons especially fond of music, were invited on the occasion. On the 15th August, 1812, the Society sang for the first time in public, executing, at the Napoleon-Festival, decreed by the government, Haydn's Mass in C major, in the Catholic church. The following winter, they selected Haydn's *Creation*, also with orchestral accompaniment; but only a select number of persons were invited to attend. In obedience to a requisition, still existing, from the *mairie*, the Society celebrated the Napoleon-Festival of 1813, in the same manner as they had celebrated that of the previous year, namely by a musical entertainment in the Catholic church. This was, thank heaven, the last festival of the kind on German soil.

In the autumn of 1813, the thunder of cannon was heard at the battle of Leipsic. Among our hills, also, the foreign yoke was broken; every one arose to take part in the triumphal march to France. It was no time for the cultivation of song. After the Society had sung at one more festival, got up by the town, in 1814, to do honour to the entry of Justus Gruner, Governor-General of the department of the Rhine, in the winter of 1813, the Singing-School was dissolved. In the winter of 1814, however, the Society was re-established, and the number of members immediately doubled. Their object was now no longer merely the study of important vocal works, but the public performance of them as well. The Singing-School had disappeared, and, in its place, a *Gesang-verein* had started into existence, Johannes Schornstein being appointed sole director.

This zealous artist had been summoned to fulfil the duties of organist at the Reformed Church as far back as 1808. Educated in the Teachers' Seminary at Cassel, and, thanks to his intercourse with Grossheim, initiated in the immortal works of Bach and Handel, he made it his incessant and especial aim to favour, in his newly found home, a circle of musical amateurs, all actuated by the same feeling, who might resuscitate the works of those great masters. It was with this object that, three years previously, he had been chiefly instrumental in founding the Singing-School. When, however, in consequence of the improved state of popular feeling, the original circle was enlarged, and the public performance of the works studied became the avowed end of the Society, he felt that the hour had at last arrived for the realisation of his long-cherished wish. There was in Elberfeld a party who were attached to Italian singing, and ridiculed the more severe German school. With wise foresight, Schornstein understood how to make small concessions, without sacrificing his own better intentions. The earlier concert programmes contain numerous operatic pieces by Paer, Righini, Mair, &c., in which Schornstein himself was distinguished by his magnificent efforts as a bassist, while from Handel's works there are only a few pieces, the success of which, however, could not be a matter of doubt, such, for instance, as the reception of the victors in *Joshua*, the "Hallelujah," in the *Messiah*, and others of a similar description. In proportion as such selections from older works became more frequent, the number of operatic pieces diminished.

The annual subscription-concerts had hitherto taken place in the room, still unchanged, of the Hotel Herminghausen, until, in the year 1819, they were removed to the Casino. In the year 1817, there occurred a musical event, destined to be attended with the most im-

portant results for the whole Rhine-Province. Schornstein had long yearned to treat the public to a performance of some grand classical work, as he had formerly endeavoured to do with the Singing-School. Knowing how hazardous such an attempt was, he adopted every precaution, by the selection of as popular a work as possible, and by the most brilliant execution, to render success in every way certain. His choice fell upon Haydn's *Creation*, which was, in the first place, studied with all imaginable care. The next step taken was to look about in all directions for musical amateurs, and prevail on them to lend their assistance. In consequence of Burgmüller's active exertions, Düsseldorf sent an especially strong contingent, as, also, did Crefeld, with the Wolff family at its head. Schornstein, who had never before put his leg over a horse in his life, rode himself to Dortmund, to secure Mlle. Eilking, afterwards Mad. Pottgiesser, for the soprano solos. Herr Scheibler, from Crefeld, had undertaken the tenor solos. In this way, one hundred and ten executants were collected, and the performance took place, on the 1st November, in the large room of the so-called First Society (the present Gymnasium). The attendance of the public was extraordinarily great. The performance itself exceeded all expectation; no one had any notion of so grand an effect, and everybody firmly resolved to secure, at any price, the repetition of so high a source of enjoyment, by similar performances in future. The very next day, the most influential admirers of music from the various towns assembled to discuss the matter, and the result of their deliberations was the establishment of the *Musical Festivals of the Lower Rhine* (*Niederrheinische Musikfeste*): It was determined that there should be a two-days' performance, to take place, alternately in Elberfeld and Düsseldorf, at Whitsuntide, the object of such performance being the satisfactory execution of grand musical compositions, by the united resources of the various towns and villages. It was thus that, no later than six months subsequently, the first Musical Festival of the Lower Rhine took place, under Burgmüller's direction, in Düsseldorf. Ever since the excitement produced by the Elberfeld performance, people had been so struck by the lofty character of oratorio music, that they could not have enough of a good thing, and, consequently, on this occasion, two oratorios were performed one after the other, namely, Haydn's *Seasons*, on the first day, and his *Creation*, on the second. The speedy repetition of the latter work may be accepted as a proof how powerful the impression produced at its first performance must have been.

At Whitsuntide, 1819, the performance was to be held at Elberfeld. After ten years of unceasing exertion, Schornstein's dearest wish was destined to be realised, by the production of a complete oratorio of Handel's. The choice fell upon the gem of that master's works, the oratorio of oratorios, the immortal *Messiah*; and thus it is to Elberfeld that the honour, also, is due, of having been the first of all the cities in the Rhenish provinces to give a performance of an entire work by Handel. From the programme of the second day we are greeted by Beethoven's D major symphony and the grand *Leonore* overture. We see by this, that, even with regard to the programme, Elberfeld has given the law for the *Niederrheinische Musikfeste* down to the present day; for, during all the forty-two years, Handel has remained the great attraction on the first day, and Beethoven on the second.

The third festival, like the first, was held at Düsseldorf, under Burgmüller's direction, when Handel's *Samson* was performed on the first day, and Beethoven's *Eroica* on the second. With this third performance, the festivals, in consequence of their having sprung entirely from the great mass of the people, without the slightest external patronage or influence, had become so much matters of national interest that Cologne could hold back no longer. In the same year it joined the league, in order to enjoy the honour of holding the fourth Festival within its walls. The Festival in question took place in 1821, when Friedrich Schneider's *Weltgericht* (already given a year previously at a concert in Elberfeld) and Beethoven's Symphony in C minor were performed, under Burgmüller's direction. — The fifth Festival was celebrated in Düsseldorf, when Burgmüller included in the programme Stadler's *Befreites Jerusalem*, and, once again, Beethoven's D major Symphony. — The sixth Festival was held in Elberfeld, under Schornstein's direction, and, with Handel's *Jephtha* and Beethoven's Ninth Symphony, far outshone the Festival of the year preceding. — The seventh Festival was celebrated in Cologne by Schneider's *Sündfluth*, the F major Symphony by Ries, and Beethoven's overture to *Coriolanus*. The town of Aix-la-Chapelle joined the Association in the year 1824, and the next year, under the direction of Herr Ries, celebrated the eighth Festival by Handel's *Alexander's Feast*, with Beethoven's Ninth Symphony, and *Christ on the Mount of Olives*. — The ninth Festival was held in Düsseldorf, under the direction of Ries and Spohr, when the works selected were *Die letzten Dinge*, by Spohr, a vocal Mass by Schneider, sixteen pieces from the *Messiah*, and the D major Symphony, by Ries. — In the year 1827, the turn of Elberfeld again came round, and the tenth Festival, under Schornstein's

\* From the *Niederrheinische Musik-Zeitung*. (Translated for the MUSICAL WORLD.)

direction, was distinguished by the performance of Schneider's *Velorenes Paradies*, the "Kyrie" and "Gloria" from Beethoven's Grand Mass in D major, and the same composer's Symphony in C minor.\* This was, however, the last Festival held at Elberfeld. While, on previous years, the Casino had been found large enough, on this occasion it was necessary to hold the Festival in the more spacious Riding-School. But even this would not have been sufficiently capacious in following years, not to speak of the fact that the town did not possess hotels enough to accommodate the masses of visitors who flocked in from all parts. Consequently, when, three years later, the turn again came round to Elberfeld, the town, to the great regret of its inhabitants, was under the necessity of seceding from the Association. But the elevation of our Gesang-verein was already completely accomplished. All that was now needed was to pursue undeviatingly the path struck out, and follow, as guiding stars for the local concerts, the programmes of the later Festivals. Such a course was entirely consonant with the views entertained by Schornstein, and was put into practice by him with faithful perseverance. Besides, the number of members in the Gesang-verein had increased from year to year, so that they were well able to execute, without extraneous assistance, the grandest works, in a manner worthy of those works themselves. Thus the concert-programmes for the ensuing years prove that the classical tendency was truly followed up. We find in them almost exclusively nothing but compositions by Handel. Haydn, Mozart, Beethoven, Spohr, Weber, Klein, Schneider, and Fesca. Among other works, *David*, by Klein, was performed in 1834, and *Alexander's Feast*, by Handel, in 1835. The festival held at Düsseldorf, in 1836, exercised a great influence on subsequent programmes. Mendelssohn's *St. Paul* was performed there for the first time, and excited a degree of enthusiasm altogether indescribable. A young and previously unknown artist had succeeded in doing what so many celebrated masters had for thirty years in vain attempted, namely, in composing an oratorio worthy of being ranked with the grand creations of the last century—an oratorio in which he had understood how to combine, in the most happy manner, the brilliant advantages gained by modern times with the dignity and strictness of the old school. From that moment was Mendelssohn the especial favourite of the Rhenish provinces, and he has remained so up to the present day. As early as the year 1837, our Elberfeld Gesang-verein performed *St. Paul*, and thenceforth Mendelssohn's vocal works constituted the principal portion of our programmes. They have all, without exception, been executed—some, indeed, several times—and that, too, as a rule, directly they appeared; thus, for instance, the composer's dying strain, *Elijah*, was performed three weeks after its publication. One peculiarly excellent quality distinguishing Schornstein, a quality which cannot be too highly prized, was that, despite the strictest and most unmistakable adherence to what was old and tried, he preserved to the end of his existence the facile susceptibility of youth, in all its freshness, for new impressions. Nay, more; his susceptibility appeared to increase with age. A brilliant proof of this is the loving devotion with which, when sixty years old, he gave himself up to Schumann, immediately after the latter became known. The unfathomable depth of feeling possessed by this wonderful composer is, unfortunately, so difficult of access from without, that, even up to the present day, there are only a few places where he has been fully appreciated, while there are many where he is as yet not understood at all. Here, in Elberfeld, his *Paradies und Peri* was performed as far back as 1845, and even repeated shortly afterwards. This year was, indeed, very rich in musical events; besides the *Paradies und Peri*, it brought us the *Walpurgisnacht* and the music to *A Midsummer Night's Dream*, by Mendelssohn, as well as the oratorio of *Moses*, by Marx. All these works were speedily produced here, and most of them have been frequently repeated.

(To be continued.)

### Provincial.

MR. HALLÉ's grand concerts in Free Trade Hall, Manchester, proceed as brilliantly as ever. At the last there was the symphony in A major ("Italian") by Mendelssohn, the *Scherzo* from Beethoven's Ninth Symphony (first time), the overtures to *Anacreon* (Cherubini), *Siège de Corinthe* (Rossini), and *Bayadere* (Auber), and the ballet-pieces from Meyerbeer's *Prophète*—an unusually rich and varied orchestral selection. In addition to all this, there

\* This corrects the erroneous tradition that Schornstein gave, on this occasion, the whole of Beethoven's Mass in D major.—Ed. of the *Niederrheinische Musik-Zeitung*.

was Mendelssohn's *Serenade* and *Rondo Gioioso* (first time), for pianoforte and orchestra, Mozart's ottet for wind instruments in C minor (first time), which is also known as a quintet, and for piano solos some short pieces by J. S. Bach and Scarlatti. Mr. Sims Reeves was the singer, and to him was allotted the tenor *scena* from *Der Freischütz*, a song by Kücken, and Molique's serenade. Such a concert was well worth a journey to Manchester. The *Guardian* writes of it (we unavoidably abridge):—

"Mendelssohn's symphony was, of course, the principal orchestral composition, though the *scherzo* of Beethoven was scarcely of less interest. Both were rendered by the band with the skill and intelligence that have characterised their performances throughout the season. The ballet music and the overtures were comparatively slight work. Mozart's ottet was another genuine treat, played as it was irreproachably by the eight accomplished performers to whom its execution was entrusted—viz. Messrs. Lavigne and Jennings (oboes), Pollard and Gladney (clarinets), Grieben and Greuner (horns), and Raspi and Walters (bassoons). The *Serenade* and *Rondo* of Mendelssohn, for piano and orchestra, introduced by Mr. Hallé for the first time, but not, we hope, for the last, is a most charming thing, fanciful and brilliant for the piano, full of thought, and finely-coloured for the band. Very interesting, too, were the old compositions of S. Bach and Scarlatti. Mr. Sims Reeves was in capital voice, and sang with great care and effect. No tenor of the present day can give the grand *scena* from *Der Freischütz* as he does. He was equally successful with Kücken's song, and Molique's serenade, the latter exciting such an amount of enthusiasm as made its repetition a matter of necessity. Mr. Reeves promptly and gracefully complied with the call, and sang it again entire."

A correspondent from Birmingham writes as follows:—

"At Birmingham the musical public have had a busy time of it this week. On Wednesday evening a grand concert was given in the Town-Hall, at which Mad. Lind Goldschmidt made her first appearance since her return to artistic life, and, although there were not the same crush and the same excitement as in the days of the Jenny Lind furor, some ten years ago, the great songstress was received with distinguished marks of favour by a brilliant and fashionable audience. Mad. Goldschmidt's share of the programme comprised the Cavatina 'Tho' clouds by tempests' from *Der Freischütz*; *Scena and aria* from *Sonnambula*, 'Care compagne'; Mozart's rondo for voice and violin *obligato*, 'Il re pastore'; Taubert's 'Bird-Song'; Norwegian 'Echo Song'; and with Mr. Sims Reeves the duet from *Lucia*, 'Sulla tomba.' If the reception awarded to the artist did not recall the boisterous demonstrations of bye-gone times, critics, at all events, saw very little difference between the 'Nightingale' of 1852 and the 'Nightingale' of 1862. Mozart's song was her crowning effort, and indeed this was a supreme vocal achievement. Mr. Sims Reeves shared liberally in the honour bestowed on the performance. He was tumultuously applauded in the grand scene, 'Oh! I can bear my fate no longer' from *Der Freischütz*, and compelled (absolutely compelled) to repeat Molique's beautiful serenade, 'When the moon is brightly shining.' Signor Belletti gave Rossini's 'Tarantella' with such effect as to command an encore, and added the grand florid air 'Sorgete,' from *L'Assedio di Corinto*, in which, since Tamburini, no other baritone has been able to succeed. Mr. Henry Blagrove played Ernst's fantasia on *Otello*, Sig. Piatti his own *Barcarole*, and the Festival Choir, under the direction of Mr. Stockley, sang several part-songs. Herr Otto Goldschmidt conducted. Among the most interesting things of the evening, by the way, was a selection from Hummel's Septet, in which, besides Herr Goldschmidt (piano), and Mr. Blagrove (violin), M. Barret (oboe), C. Harper (horn), Mr. Pratten (flute), Sig. Piatti (violinello), and Mr. Howell (double bass) took part. The first movement opened the first part, the *scherzo* and *andante* (with variations) the second. What became of the *finale*?"

A correspondent from Winchester informs us that,—

"The Brousil family gave two concerts (morning and evening), at St. John's Rooms, on the 20th inst. They were accompanied by Mrs. Helen Percy as vocalist. The morning performance was but thinly attended; but the evening one went off with much spirit. The family were much applauded in all their pieces, particularly in 'The Bird on the Tree.' Mrs. Percy was very successful in her songs, especially in Mr. Henry Smart's charming ballad, 'The Lady of the Sea,' and a song by P. Van Noorden, called 'On the Hills.'"

From another correspondent at Basingstoke, we learn further particulars of the family. We are told,—

"The Brousil family, accompanied by Mrs. Helen Percy, gave a concert at the Town Hall on the 21st. The evening was very unfavourable, the ground being covered with snow; there was, in consequence not a



large attendance, but the performance was highly appreciated. The Brouil family were encored in 'The Bird on the Tree.' Mrs. Percy was loudly applauded in 'Kathleen Mavourneen,' and in Mr. Henry Smart's 'Lady of the Sea.'

The *Liverpool Post* supplies a detailed and highly laudatory account of the first concert of a new Society called the "Wirral Philharmonic," which was given recently at Birkenhead, in the new Music Hall, with complete success. The new hall is much commended, and the decorations named as handsome and befitting. The general arrangements, too, we are informed, reflect the utmost credit on Mr. Beausire, the secretary. The only fault found is the want of sufficient accommodation for the orchestra, which, however, is intended to be remedied by the extension of the building lengthwise. The programme was excellent on the whole, and had some points worthy of special comment. Beethoven's Symphony in C major, No. 1, was performed under the direction of Mr. Perceval, and also the overtures to *Oberon* and *Zampa*. Mr. Charles Hallé played Mendelssohn's Concerto in G minor, and joined MM. Vieuxtemps and Baetens in Beethoven's trio in C minor. Mr. Hallé also played a *Nocturne Valse* by Chopin. Of the performances of the great pianist the *Post* thus speaks:—

"The great instrumental attraction was Mr. Charles Hallé, whose performances were of the highest order. The Mendelssohn Concerto was a fine example of manipulation and of unity. In the trio he produced even greater effect in conjunction with Mr. Baetens and M. Vieuxtemps, while in Chopin's *Nocturne Valse* he would have delighted the master whose genius has in Mr. Hallé so great an admirer."

Mlle. ("perchè non" Miss?) Anna Whitty, the solo vocalist, appears to have touched the most sensitive chord of the writer's admiration, if we may judge from the following:—

"Mlle. Anna Whitty was rewarded by hearty applause. Her first piece was from Rossini's *Bianca e Faliero*, 'Bella rosa il vel vermiglio,' which was thoroughly appreciated, but the 'Batti, batti,' was still more telling. In 'Non più mesta,' Mlle. Whitty was overwhelmed with plaudits, in which it was impossible for the audience to be unmoved."

The conductor, too, appears to have merited unqualified commendation:—

"M. Percival deserves the utmost praise, not only for the excellence of his arrangements, in which there was no single hitch, but also for the precision and thoroughly musician-like readiness of his conducting throughout the evening."

Finally, the writer prays that the concert may be the precursor of many such, in which case the Wirral Philharmonic Society will prove an invaluable acquisition to the district.

A Liverpool correspondent informs us that the "Sisters Marchisio" sang at two concerts, one at the Philharmonic Society, the other at St. George's Hall, in both of which they were triumphantly successful.

Another correspondent writes that:

"The Clayton Hall has been turned into a very handsome theatre, styled the Prince of Wales, the manager being a Mr. Henderson, well known in Australia. Up to the present time, the new establishment, which will be valuable as a foil to the monopoly of the manager of the two other theatres, has been most successful. At the opening, the burlesque of the *Colleen Bawn* (now running on its third week) was produced; and during the past week, Mr. J. L. Toole, of the London Adelphi, has made a most successful *début*."

The *Preston Chronicle* records the Messrs. Richardsons' concert, in which the "Sisters Marchisio" were the principal attraction. Our contemporary is most enthusiastic in his praises of the accomplished artists.

FOREST HILL.—A concert was given on Friday evening last, for the benefit of the Christchurch Schools, when the following artists assisted: Vocalists—Miss Susannah Cole, Miss Guselda Archer; Messrs. Coel, Hunt, Owen, Sims, and Herring. Instrumentalists—Miss Guselda Archer (Pianoforte), Herr A. Manns (Violin), Herr Nabich (Trombone). Herr Formes was announced, but he was suffering from indisposition, and a medical certificate was read, to the evident disappointment of the audience. The room was fully attended, and the applause frequent and liberal, especially to Miss Guselda Archer, in Prudent's *Chasse*, and her

own *fantasia* on subjects from Flotow's *Martha*. Miss Archer pleased equally as a singer, the audience being delighted with her "Batti, Batti," and the archness (it could scarcely have been "*Archer*") she threw into "Katey's Letter," and which she was compelled to repeat. Miss Susannah Cole displayed her fresh and beautiful voice to eminent advantage in Balfé's "Pretty, lowly, modest flower" (*Puritan's Daughter*), and in "Softly sighs." Solos on the violin (by Herr Manns) and on the trombone (Mr. Nabich) were both admired, and indeed the whole entertainment was warmly appreciated by the audience.

SOCIETY FOR ENCOURAGEMENT OF THE FINE ARTS.—Mr. Alfred Gilbert delivered his second lecture on the "Life and Works of Beethoven," at the Society's Rooms, 9 Conduit Street, on Thursday evening last, to a crowded audience. The lecturer, who took the second and part of the third period of Beethoven's career, was assisted in the musical illustrations by Mad. Gilbert, Mad. Andrea, Mr. Edward Southwell, Mr. Reilly and some members of the Arion choir; with Herren Polletzer and Daubert (violin and violoncello). The points in the programme worthy of particular notice were the scene and aria, "Ah perfido," Mad. Gilbert; a charming little song, "Molly's Abschied," Op. 52, by Mad. Andrea; the grand trio, "Tremati empì Tremati," Mad. Gilbert, Mr. Southwell and Mr. Reilly; the air and variations from the sonata dedicated to Kreutzer, and the *Scherzo* from the grand trio in B flat, Op. 97, in which Mr. Gilbert was ably assisted by Herren Polletzer and Daubert; and lastly, Mr. Gilbert's unaided reading of the andante and last movement of the *Sonata appassionata* (in F minor), Op. 57, which were all exceedingly well played.

BEAUMONT INSTITUTION.—The second concert of the season, under the direction of Mr. D. Francis, was given on Monday week, with Mlle. Florence Lancia, Miss Poole, Miss Palmer, Messrs. Sims Reeves, Lewis Thomas and Winn as vocalists; and Miss Eleanor Ward, pianist, as solo instrumental performer. There was a large attendance. Mr. Sims Reeves, who seems in such especial favour with the Mile End audiences, sang the grand scena from *Oberon*, "Kathleen Mavourneen," and "My guiding star," from *Robin Hood*. The two English songs were enthusiastically applauded, and the last repeated. Mlle. Florence Lancia gave the "Shadow Song" from *Dinorah* most brilliantly, and the air from the *Amber Witch*, "My long hair is braided," besides taking part in duos, trios, &c. Miss Poole was encored in "Juanita," and Mr. Weiss in "My own sweet child," from *The Puritan's Daughter*. Miss Eleanor Ward played Mr. Benedict's fantasia "Albion," and M. E. Berger's "Echos de Londres," the latter being given with so much spirit and brilliancy as to command a distinct and unanimous encore. Mr. Frank Mori was the conductor. On Wednesday last another concert was given at the Institution, at which, among others, Miss Parepa and Miss Clari Fraser sang.

## Letter to the Editor.

MISS CHARLOTTE GROSVENOR.

SIR.—My attention has just been called to an editorial notice in the *MUSICAL WORLD* of the 11th inst., in which the amusements produced at the Islington Music Hall are severely criticised, and the presentation of a testimonial to the proprietors rather extensively ridiculed. There will of course be a difference of opinion as to the taste exhibited in that presentation; but there can be no doubt that the least intellectual part of the programme at the Islington, in common with all Music Halls, commands the greatest share of applause. I do not intend to allude further to these matters, for with them I have no immediate concern; but I wish respectfully to protest against the designation of "Signora Squallini" as applied to Miss Charlotte Grosvenor, a lady, according to very generally expressed opinion, but little inferior, in point of sweetness and volume of voice and facility of execution, to Miss Pyne herself. I am ready to believe that you cannot have heard Miss Grosvenor in the great scena from the *Rose of Castille*, *Rode's Air*, the finale to *Son-nambula*, and similar performances, or you would not have applied such a derogatory expression to her as the one you have introduced into your article. She is an excellent musician, has nearly three octaves in her voice, and has been pronounced by one of the greatest singers of the day to be fitted to appear before any audience in England,—in fact, she has sung at some of the best provincial concerts in Great Britain. As to her private character, that point is not raised or even hinted at in the notice; but as it is the fashion to indiscriminately condemn all females who sing at Music Halls, I may mention that her name is unblemished, that she is a married woman, and the mother of a family.

I am, sir, your obedient servant,

J. C. R.

## DRURY LANE THEATRE ROYAL.

LESSEE—MR. E. T. SMITH.

### TRIUMPHANT SUCCESS OF THE PANTOMIME.

**GRAND MORNING PERFORMANCE TO-DAY**  
and every WEDNESDAY. Fifth Performance of an entirely new Operetta, composed expressly for this Theatre by HOWARD GLOVER, Esq.  
THIS EVENING, Her Majesty's Servants will perform the Operetta, in one act, entitled

#### ONCE TOO OFTEN.

Count Marillac (a French Cavalry Officer), Herr REICHARDT; Baron Pompernik (a German Nobleman), Herr FORMES; Blanche de Méry and Hortense de Caylus (Maid of Honour to the Queen of France), Mlle. JENNY BAUR and Miss E. HEYWOOD. Scene, Fontainebleau—Period, Louis XV. After which will be produced, with that attention to completeness in every department by which the Christmas Annals of this Theatre have been so pre-eminently distinguished, the New Grand Comic Pantomime, entitled

Harlequin and the House that Jack Built;

OR, OLD MOTHER HUBBARD AND HER WONDERFUL DOG.

The novel effects and splendid scenery by William Beverley, assisted by Messrs. C. Craven, Brew, Pitt, &c. Masks, symbolic devices, personal appointments, and designs for the costumes by the celebrated Dykwykyn. The overture and music composed and arranged by Mr. J. H. Tully. The machinery by Mr. Tucker and assistants. The Grotesque Burlesque Opening invented and written by E. L. Blanchard. And the whole arranged and produced under the immediate superintendence of Mr. Robert Roxby.

Doors open at half-past 6, to commence at 7 o'clock.

Tickets for boxes, pit, and galleries may be had at the box-office before the opening.

### THEATRE ROYAL, DRURY LANE.—Lessee Mr.

E. T. SMITH.—Continued triumph and unparalleled success of the Grand Christmas Pantomime.—In consequence of the continual overflows to all parts of this national theatre, the following arrangements will be carried out:—In addition to the nightly representations of the Pantomime, there will be an EXTRA GRAND MORNING PERFORMANCE To-day (Saturday), Jan. 25, for the accommodation of families residing at a distance, the several Rifle Corps, and those whose only holiday occurs on Saturday. On this occasion the boys of the Duke of York's School will attend. There will also be a Morning Performance on Wednesday next, the 25th inst; and in consequence of nearly the whole number of principal seats, stalls, and boxes being already secured for those days, a grand extra and final Morning Performance will take place on Saturday, February 1, which will positively be the last opportunity of witnessing the Pantomime in the morning. For these occasions early application for places is absolutely necessary. Parties at a distance may secure seats, &c., by letters addressed to Mr. NUGENT, box-office, Theatre Royal, Drury Lane, and containing post-office orders. Children admitted at half-price at the opening of the doors. Secured seats full price.

**MR. and MRS. CHARLES KEAN are engaged at the THEATRE ROYAL, DRURY LANE on Monday, Feb. 3, for a limited number of nights, and will make their first appearance this season. Monday, February 3, Wednesday, 5th, and Friday, 7th, LOUIS XI.; Tuesday, 4th, Thursday, 6th, and Saturday, 8th, THE WIFE'S SECRET. With the grand Pantomime.**

### ST. JAMES'S HALL,

Regent Street and Piccadilly.

## MONDAY POPULAR CONCERTS.

### SEVENTY-SECOND CONCERT, on MONDAY

Evening, January 27, 1862, the Programme selected from the works of various Composers.

Pianist—MR. CHARLES HALLÉ.

First Time of HUMMEL'S Celebrated SEPTET.

#### PROGRAMME.

PART I.—Quartet, in E flat, Op. 12, for two Violins, Viola and Violoncello (Mendelssohn), MM. L. RIES, WATSON, H. WEBB and PAQUE. Song, "The Quail" (Beehoven), Mr. TENNANT. Sonata, in C sharp major, Op. 27, No. 1, "The Moonlight" (Beehoven), Mr. CHARLES HALLÉ.

PART II.—Grand Septet, in D minor, for Pianoforte, Flute, Oboe, French Horn, Viola, Violoncello and Contrabasso (Hummel), (first time at the Monday Popular Concerts), MM. CHARLES HALLÉ, PHAETEN, BARRETT, C. HARPER, H. WEBB, PAQUE and C. SEVERN. Song, "The Evening Song" (Blumenthal), Mr. TENNANT. Quartet, in B flat, No. 67, for two Violins, Viola, and Violoncello (Haydn), MM. L. RIES, WATSON, H. WEBB and PAQUE (first time at the Monday Popular Concerts).

Conductor, Mr. BENEDICT. To commence at eight o'clock precisely.  
Notice.—It is respectfully suggested that such persons as are not desirous of remaining till the end of the performance can leave either before the commencement of the last instrumental piece, or between any two of the movements, so that those who wish to hear the whole may do so without interruption.

\* Between the last vocal piece and the Quartet, an interval of Five Minutes will be allowed. The Concert will finish not later than half-past ten o'clock.

Tickets to be had of Mr. AUSTIN, at the Hall, 28 Piccadilly; CHAPPELL and Co., 50 New Bond Street, and of the principal Musicians.

### TO CORRESPONDENTS.

S. B.—*Deinde post multos reges per ordinem successionis regnum descendit ad Astyagen. Hic vidit per somnum vitem enatam ex naturalibus, quam habebat unicam, palmite cujus omnis Asia obumbraretur.* Insinuate the word "felix" in the most convenient place, and the passage will be intelligible enough, though less obscure.

THESE.—Enquire at Chappell's, 50 New Bond Street.

A TOURBRIDGE SUBSCRIBER.—First—in about a fortnight. Second—try Schindler.

### NOTICES.

TO ADVERTISERS.—Advertisers are informed, that for the future the Advertising Agency of THE MUSICAL WORLD is established at the Magazine of MESSRS. DUNCAN DAVISON & Co., 244 Regent Street, corner of Little Argyl Street (First Floor). Advertisements can be received as late as Three o'clock P.M., on Fridays—but not later. Payment on delivery.

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TO PUBLISHERS AND COMPOSERS.—All Music for Review in THE MUSICAL WORLD must henceforward be forwarded to the Editor, care of MESSRS. DUNCAN DAVISON & Co., 244 Regent Street. A List of every Piece sent for Review will appear on the Saturday following in THE MUSICAL WORLD.

TO CONCERT GIVERS.—No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in THE MUSICAL WORLD.

## The Musical World.

LONDON: SATURDAY, JANUARY 25, 1862.

THE Volunteers have lately figured somewhat conspicuously in the Concert Room, not through themselves, but by aid of singers and instrumental performers. Each separate corps has a band; this band is in a great measure composed of mechanics; mechanics are poor; poverty cannot afford to procure such expensive musical accoutrements as clarionets, horns, trombones and drums; and so an appeal is made to the public through a concert, supported by artists who either tender their services gratis or lower their charges. If the entertainment be a good one, it pays, and the band are benefited; if it be indifferent, there is no gain, and the musicians will have to put up for a while with their cracked instruments, and be satisfied, for the nonce, with the music in their possession. Concerts by various Rifle Corps have been given in different parts of the metropolis, and all have been hugely patronised. We have attended most of these entertainments, and have been struck with the little interest they excited. Even when some of the most eminent vocalists and instrumentalists of the day officiated, there was invariably the absence of that explosive enthusiasm one might naturally expect from an audience to a great extent composed of partisans, and those partisans mostly ardent warriors, or "militarists," if you would like the term better. To account for this lack of fervidness and excitability is not very difficult. The programme in no one instance we allude to had been made to conciliate the really warlike, or simulated warlike, feelings of the Volunteers. Each singer, or player, was allowed, requested rather, to select his own piece; and as he chose what he thought he could accomplish best, it was the merest chance if any one item in the selection was appropriate to the occasion. The Volunteers, burning with glory, impatient for the field, and by no means overflowing with musical sensibility, were called upon to listen to instrumentalists executing tender sonatas in A, peaceful duos



and trios in B, and profound somnolent quartets in C; while the vocalists endeavoured to awaken their sympathies by every means but the right one, and never contemplated they were addressing a gallant band of heroes, ready at a moment's notice to try extremities with Louis Napoleon, the Czar of Russia, or President Lincoln. What cared they for moonlight roamings, cupidian effervescences, and those verdant pastures of the memory upon which song-writers so frequently feed? Their souls were athirst for the roaring of the lion and the tiger, not for the cooing of the dove, or the bleating of the lamb. Was it dulness on the part of the singers and players, or were they unable, in the intensity of their vanity, to see beyond the shadow of their own delectable persons. We have two honourable exceptions to make? Herr Formes, at a Volunteer Concert, given in the Bayswater Athenæum this week, introduced the air "Non più andrai" from *Figaro* — a highly appropriate song; and Mr. Weiss at the Beaumont Institution delivered himself of a fiery battle-piece, the name of which has escaped us.

For the behoof of future propounders of Volunteer Concerts, we herewith furnish a model programme which we recommend strongly to their consideration, feeling assured that a new impetus will be thereby given to those very worthy and excellent entertainments, by which not only will the deserving be benefited, but art advanced. Were we ourselves a Rifle Corps, and about to draw up a programme of a concert to be given in aid of our band, we should, without the least hesitation, provide something after the following:—

## PART I.

Battle Symphony, by the Royal Italian Opera Band . . .	Beethoven.
Song, "He was famed for deeds of arms," Mr. Wilbye Cooper . . .	Shield.
Sonata, "The Battle of Prague," Miss Arabella Goddard . . .	Kotzwara.
Duet, "Suoni la tromba," M. Faure and Mr. Weiss . . .	Bellini.
Chorus, "See the conqu'ring Hero comes" ( <i>Judas Maccabeus</i> ), by the members of the Sacred Harmonic Society . . .	Handel.
Air, "The Soldier tired," Mlle. Titiens . . .	Arne.
Scena, "Sorgete" ( <i>Maometto</i> ), Sig. Belletti . . .	Rossini.
Duet, "The Lord is a Man of War" ( <i>Israel in Egypt</i> ), Messrs. Santley and Thomas . . .	Handel.
Song, "Non più andrai" ( <i>Figaro</i> ), Signor Ronconi . . .	Mozart.
Chorus, "Rataplan, rataplan" ( <i>Huguenots</i> ), Henry Leslie's Choir . . .	Meyerbeer.
Air, "Sûvez-moi" ( <i>Guillaume Tell</i> ), Signor Tamberlik . . .	Rossini.
Song, "Altho' I am but a very little lad," Mlle. Adeline Patti . . .	Silver.
Patriotic Song, "England and Victory," Signor Mario . . .	F. Mori.
Instrumental, War March ( <i>Athalia</i> ) . . .	Mendelssohn.

## PART II.

"Oath of Liberty" ( <i>Guillaume Tell</i> ), by the Sacred Harmonic Society, the National Choral Society, Mr. Henry Leslie's Choir, Vocal Association, the Glee and Madrigal Society, assisted by the Principals.	
Ballad, "Let me like a Soldier fall," Signor Giuglini . . .	Wallace.
Song, "The Minstrel Boy," Mlle. Parepa . . .	Moore.
Air, "Sound an alarm," Mr. Sims Reeves . . .	Handel.
Song, "The Soldier's Joy," Miss Clara Fraser . . .	Niel Gow.
Song, "The wounded Hussar," Miss Susanna Cole . . .	Campbell.
Glee, "Hark! 'tis the Indian drum," Glee and Madrigal Union . . .	Bishop.
Song, "The Young Recruit," Mad. Lemmens-Sherington . . .	Kuchen.
War Chorus, "Guerra, Guerra" ( <i>Norma</i> ), Vocal Association . . .	Bellini.
War Song, "Piff, paff" ( <i>Huguenots</i> ), Herr Formes . . .	Meyerbeer.

\* Which it is not a song but a country-dance.—Printer's Devil.

Ballad, "As they marched through the town," Mad. Sainton-Dolby . . .	Jackson.
Song, with chorus, "Rataplan" ( <i>Figlia</i> ), Mlle. Florence Lancia . . .	Domizetti.
Air, "Oh, 'tis a glorious sight to see" ( <i>Oberon</i> ), Signor Mongini . . .	Weber.
Overture, "Siege of Corinth," by the Band of the Royal Italian Opera, assisted by the Bands of the Life Guards, Horse Guards, Grenadier Guards, and Scots Fusilier Guards . . .	Rossini.

This is our model Volunteer programme, which, if any Rifle Corps — say the 125th Diddlesex Rapids, or the Double-Barrel Romney Fencibles — should proceed to organise, or something after a similar scale and plan, at St. James's or Exeter Hall, procuring, be it understood, the gratuitous services of all the artists engaged, we beg to state we shall have no objection to undertake the risk, and go share in the profits.

WHILE Jean Louis Dussek is honored in accordance with his great deserts, it has been remarked, and not, we think, quite unreasonably, that Daniel Steibelt, one of his most celebrated contemporaries, if his inferior in genius, has been rather snubbed at the Monday Popular Concerts. His name has only appeared once in the programmes — when in the early winter of last year Miss Arabella Goddard performed his sonata (in E flat), dedicated to Mad. Bonaparte. It should, in upwards of seventy programmes, have appeared oftener.

Steibelt was born at Berlin, in 1775. His father was a well-known manufacturer of pianos. Steibelt's musical talents were developed at an early age, and good fortune introduced him to the notice of William the Third of Prussia, under whose patronage he was enabled to pursue his studies in playing and composition. He afterwards travelled abroad, and resided during fifteen years alternately in London and Paris. During Steibelt's residence in Paris, it is said that he gave considerable offence to his fellow-artists, by assuming an air of *hauteur* incompatible with the modesty of a professor. He affected to despise his mother tongue, and preferred speaking bad French to good German. In 1799, he returned to Germany, and afterwards went to Russia, where he had the honour of being nominated, by the Emperor Alexander, to the office of chapel-master. He died at St. Petersburg, the 20th of September, 1823, after a painful and protracted illness. Due respect was shown to his memory by the united efforts of his brother artists, assisted by a great number of amateurs, who performed a solemn dirge to his honour.

Steibelt was not less esteemed as an admirable player, than as a pleasing composer. His strength as a pianist lay chiefly in works of the *bravura* kind, which he executed with precision, power, and effect, united to singular grace and delicacy of manner. His compositions for the piano-forte, particularly those of the middle part of his life, had numerous admirers both in Germany and in England; but, still more, particularly in France. This may easily be accounted for from the character of his music, which is full of gaiety, animation, and spirit, easy to understand and generally not very difficult to play. Among those pieces of Steibelt which are less ephemeral, less the offspring of the immediate fashion of the day, and more remarkable for richness and originality of invention, are his Studies (in two books), his two concertos for pianoforte and orchestra, in E and E flat (generally known as *The Storm* and *La Chasse*, from the peculiar character of their last movements), his

sonatas for pianoforte and violin, of which the one in E minor is the best, and some of his sonatas for pianoforte alone, particularly that dedicated to Madame Bonaparte, and another grand sonata in the same key (Op. 60, dedicated to the Duchess of Courland—a favourite pupil of Dussek's), which will be admired so long as the pianoforte music of his age shall be esteemed.

Steibelt produced some operas, which appear never to have circulated beyond the cities for which they were composed. The last of his compositions of this kind was *The Judgment of Midas*, which he left to his son in an unfinished state, and which, unfortunately, was the only thing he had to leave, for Steibelt, like many other men of genius, was apt to pay but little regard to economy and the mere conventional things of this world. His embarrassed circumstances had no small effect upon the vigour and elasticity of his mind. In consideration of the merits of the father, however, Count Miloradowitsch, of St. Petersburg, projected a grand concert for the benefit of his successor, which realised a considerable sum. Steibelt occupied the latter days of his life in re-considering his opera of *Romeo and Juliet*, the score of which he, on his dying bed, dedicated to the then King of Prussia, out of a feeling of gratitude for the patronage and favours he had received from the father of that monarch. His *Cinderella* and *Judgment of Midas* were written for the Imperial French Theatre of St. Petersburg, where they were performed with considerable applause. These works are little known. But that Steibelt considered *Romeo and Juliet* his master-piece, may be fairly inferred from the circumstance of his devoting so much time to re-modelling it.

Of Steibelt it may be truly said, that if he neither opened any new paths in science, nor widened its boundaries, at least he did much for the cultivation and improvement of that which was already known. He helped largely to advance the interests of music, by increasing the number of amateurs through the medium of his instructions, and also through that of his compositions, many of which still continue, deservedly, among the most esteemed pianoforte works that have outlived the age of their production. It is to Steibelt that the Parisians were indebted for their first introduction to Haydn's oratorio of *The Creation*. The critics of the period were of opinion that the work abounded with excellent points, but upon the whole was "*heavy and tedious*." Have the Parisians materially changed since then? Do they know much more, or care to know much more, of *The Creation* now? We apprehend not.

**ROYAL ACADEMY OF MUSIC.**—The first competition for the "Westmoreland Scholarship" examination took place at the institution on Saturday last. The following Professors comprised the Board of Examiners: Mr. Charles Lucas (Chairman), Mr. J. Goss, Mr. G. A. Macfarren, Signor M. Garcia, Mr. H. Blagrove, Mr. F. R. Cox, and Mr. Walter Macfarren. Six young ladies (vocalists) were examined. The candidate elected was Miss E. Robertine Henderson. Miss Cecilia Westbrook was specially commended for the talent evinced by her at her examination.

**NATIONAL CHORAL SOCIETY.**—The performance of Haydn's *Creation* on Wednesday night was a decided improvement on the *Messiah*. The choruses in Haydn's oratorio, it must be owned, are simplicities compared with those in Handel's masterpiece. Nevertheless, that they require good singing to give them effect no one will dispute, while in a few instances the most experienced choristers are taxed to the utmost. Therefore, we are inclined to think that the members of the National Choral Society not only found Haydn's music more easy than Handel's, but studied it with greater earnestness and purpose. The execution was indeed thoroughly good, and on this occasion, at all events, all the

members appeared to sing. The event of the performance, however, was the first appearance in the sacred concert-room of Mlle. Florence Lancia. This young lady had created so decided a sensation at St. James's Hall and other places where she had been singing for the last few months, that no small interest attached to her coming out at Exeter Hall in an entirely new line of performance. That Mlle. Lancia possessed dramatic talent of a fine order had been proved, but sacred music and operatic music require very different orders of capacity and intellect; and we have had Grisi and Clara Novello as examples to show that the highest success in one line does not necessarily imply success at all in the other. We may state at once that Mlle. Lancia's success last night was eminent, and surprised even ourselves, who always anticipated great things from her. The effect produced by the two great songs, "With verdure clad" and "On mighty wings," was not to be mistaken. The audience applauded tumultuously in both instances, and did not desist in either until the artist rose and bowed her acknowledgments. Mlle. Lancia has every qualification to render her a great acquisition to the sacred concert-room. Her voice is of fine quality, always perfectly in tune, is exceedingly flexible, and has an unusual range in the upper register. Moreover, a beautiful, even flute-like shake—so indispensable in oratorio singing—is a special recommendation. With all these natural advantages Mlle. Lancia has apparently at command every variety of feeling, with unusual intensity of expression. Her singing of "With verdure clad" was a little marred at starting by tremulousness, but it was only for a moment, and the feeling was soon conquered. Beautiful as the performance was, it was surpassed by "On mighty wings," which was perfect throughout, and not only gratified the ear in every note, but touched the heart and raised enthusiasm as well. Having so triumphantly begun, it is not to be doubted but that the young and talented artist will prosecute the new career which has opened so brightly for her. The other singers were Mr. George Perren and Mr. Lewis Thomas, both of whom sang with their usual excellence, and obtained no small share of applause.

**WESTBOURNE HALL, BAYSWATER.**—The last of a series of six subscription concerts given at the above hall, by Mr. William Carter, local professor of the pianoforte and singing, and organist of St. Stephens, came off on Wednesday night in presence of a fashionable, if not a very numerous, audience. These concerts have been given ostensibly for the purpose of making known to the Bayswater amateurs the pianoforte works, solo and in combination, of the great masters. Mr. Carter, an excellent pianist and thorough musician, has had for his co-operators, at different times, M. Vieuxtemps, the Messrs. Booth, Signor Piatti, M. Paque, and others, and has presented to his subscribers some of the finest chamber compositions of Mozart, Beethoven, and Mendelssohn. The introduction of these masterpieces to so remote a public appeared to create an unmistakable impression, which we infer from the fact that the concerts increased in attraction as they proceeded. The performance of lighter works of the fantasia school was a conciliation to the neighbourhood and a necessity. In the vocal department Mr. Carter seems to have been studious to secure the best available talent, as the names of Mesdames Parepa, Lemmens-Sherrington, Florence Lancia, Sainton-Dolby, Laura Baxter, Weiss, Herr Formes, Messrs. Wilbye Cooper, Tennant, George Perren, &c., would testify. At the last concert of the series, the classic pieces were Beethoven's quartet in E flat, for violin, viola, and violoncello, executed by Messrs. William Carter, Joseph Heine, Weslake, and Ferdinand Booth; and the same composer's grand trio in D, op. 60, for pianoforte, violin, and violoncello, both of which were finely played and with corresponding effect. Mr. Carter chose for his solo displays Schulhoff's "Morceau Caracteristique," and Thalberg's fantasia on *Don Giovanni*, in which his facile execution, powerful tone, and firm touch were manifested. The vocalists were Mesdames Lemmens-Sherrington and Laura Baxter, Mr. Tennant and Herr Formes, of whose performances, as nothing new was given, nothing need be said. The finest singing of the night was that of Herr Formes in the song from *Figaro*, "Non più andrai," and the air, "Wer ein liebes Gefunden hat." Mozart's music appears to suit the great basso better than that of any other composer.

## MONDAY POPULAR CONCERTS.—(From an occasional Correspondent.)

—One of the best of the season was given on Monday last, notwithstanding the absence of Miss Arabella Goddard, who is naturally and deservedly the chief attraction of every programme where her name appears. Her place was filled by Mr. Lindsay Sloper, one of our most zealous and earnest professors of the art of music, and, moreover, a gentleman whose neat, careful and skilful execution entitle him to a more frequent hearing at concerts where M. Nom de Guerre, of Paris, has, actually been selected to misrepresent one of Beethoven's later sonatas, and where Herr Ernst Bremen has played his version of the *Sonata Appassionata* of the same composer. The manner of Mr. Sloper is free from affectation and trickery, his mechanism provokingly faultless, his reading beyond impeachment. In the sonata of Weber, for pianoforte alone (in C major, Op. 24), his playing was exhibited to admiration. The adagio ( $\frac{3}{4}$  F major) is a pure melody, enriched with the happiest and most original harmonic treatment. The rondo finale, a *moto continuo*, of great beauty of effect and value as a study, is the most favourable example we know of Weber's admirable genius as a pianoforte writer. In the sonata for pianoforte and clarinet, the other work in which Mr. Sloper appeared (in E flat, Op. 48), the pianist had the co-operation of Mr. Lazarus, whose name is to the musical public a guarantee for prodigious executive ability and artistic genius of the highest order. Mr. Lazarus also played, with M. Sainton and the other members of the quartet, in the clarinet quintet of Mozart in A, a work frequently performed at the Monday Popular Concerts, and which from its freshness, graceful ease, and simplicity, will never be heard without delight and exhilaration.

It is a matter of no small moment to the London musical public, that the quartets at the Monday Popular Concerts should be led by a musician of experience in chamber music, of eminent executive talent, and whose conscientious regard for the master he illustrates will ensure his sinking all personal vanity and egotism, if he have any. Keeping these things in mind, the engagement of M. Sainton will afford a pleasure to all lovers of music. The rich and solid tone of the very deservedly eminent Frenchman is more especially valuable in so large a room as St. James's Hall, and the wonderful ease and dash of his execution is as rare as it is welcome. The 26th quartet of Haydn, for the first time at these concerts, was played to a marvel. We have much to say on this work, but as the quartet is sure to be repeated, may defer it for the present. The adagio in B flat (the quartet is in F) was expressed *à ravir*, and the curiously Mozartish thema *sopra una corda*, no less effectively played by M. Sainton, who was supported by Mr. Ries, an excellent and useful second, Mr. Webb, one of the best viola players we have, and Signor Pezze, a clever violoncellist (his first appearance at these concerts).

The vocal music was divided between Miss Banks and Mr. De la Haye. The lady, a pure soprano as it is known, gave an air from Gluck's *Armid* with the faultless time and skilful phrasing which with other excellences characterise her singing. The charming song, "Why do we love?" of Mr. G. Macfarren, was her other production. Mr. De la Haye has a voice which has hollowness in place of sonority, and is not otherwise of sufficient attractiveness to counterbalance the unpleasant effect produced by his unsatisfactory and uneasy manner of singing. These truths were wonderfully proved in "O cara immagine" of Mozart, and "La Promessa" of Rossini.

MONDAY POPULAR CONCERTS.—Last night's concert, devoted to the works of "various masters," demands a brief record, not merely on account of the general excellence of the performance,—with M. Sainton, as first violin, in one of Haydn's least known quartets (first time), and Mr. Lazarus as clarinet, in Weber's grand duet in E flat, for pianoforte and clarinet,—but also on account of the unexpected appearance of our excellent English pianist, Mr. Lindsay Sloper. Mr. Sloper, as all our musical readers are aware, is one of the most finished executants of the day, besides being thoroughly familiar with the "classical" repertory; but the distinction he earned on the present occasion was all the more honourable from the very short notice afforded him that his services would be in request. Owing to the sudden indisposition of the pianist who had been advertised for the sonata with Mr. Lazarus, itself a composition of no ordinary difficulty, and for the far more difficult solo-sonata in C major (terminating with the famous *presto*, known as the *moto perpetuo*), it was indispensable either to change the programme, postpone the concert, or supply a deputy. It is hardly too much to say that not one player out of a hundred foreign or English would have undertaken without preparation to perform these two sonatas before a vast and well-instructed audience; and it speaks volumes both for the advanced cultivation of our native professors

generally, and for the artistic acquirements of Mr. Sloper in particular, that such a task should not merely have been readily accepted, but triumphantly accomplished. At the conclusion of the solo-sonata Mr. Sloper—as he well deserved to be—was unanimously recalled. The vocalists were Miss Banks, who was entered in "Ah, why do we love?" (from Macfarren's *Don Quixote*), and Mr. De la Haye. The last piece in the programme was Mozart's beautiful quintet (in A), for clarinet and wind instruments, which has become an established favourite at St. James's Hall. At the next concert we are promised Beethoven's so-called Moonlight Sonata, by Mr. Hallé—and, for the first time, Hummel's justly renowned septet, for pianoforte, with wind and stringed instruments.—*Times*.

## DRURY-LANE THEATRE.

A VERY agreeable "*lever de rideau*," in the shape of a one-act comic operetta, from the pen of Mr. Howard Glover, preceded the pantomime on Monday night, and was received with unanimous favour by a crowded house. The French *vaudeville* from which Mr. Glover (again, as in the instance of *Ruy Blas*, his own librettist) has derived *Once Too Often*, is familiar to theatrical amateurs under its original title of *Mademoiselle de Merange*, and also, if we remember rightly, through the medium of an English version, produced under the superintendence of Mr. Charles Mathews. The *dramatis persone* comprise four characters, and the scene takes place at Fontainebleau, at the period (as the costumes would suffice to indicate) of Louis XV. Count Marcellac, a sort of harmless cross between Don Giovanni and the Comte Ory, and by no means innately so unprincipled as either, after innumerable victories over the fairer sex, is resolved to try a stratagem upon Blanche de Méry, one of the most beautiful and respected ladies of the Court, and maid of honour to the Queen. It is not his intention to seduce her, but merely by force of his irresistible attractions to inveigle her into a sham marriage, and, with the assistance of his intimate friend the Baron Pompernik—a Bavarian, who has deserted his own wife, and readily consents, by assuming the garb of a priest, to promote the designs of his unscrupulous companion—he hopes to win a large bet which hangs upon the successful issue of the adventure. Blanche de Méry, however, has an attached associate in Hortense de Caylus (another maid of honour), who, it appears, has herself been formerly tricked in some such manner by Marcellac, and, overhearing his treacherous professions to her young friend, determines to thwart him. Accordingly, after having secretly apprised the Queen, she confronts Pompernik in his disguise, and, while feigning to solicit his benediction, so excites him by her fascinations that the mock priest, forgetful of his assumed avocation, makes desperate love to her. By this expedient time is gained. Pompernik fails to keep his appointment, and the Queen, entering into the plot, attends the marriage in person, as a mark of distinction to her favourite maid of honour, bringing her own private chaplain to perform the ceremony, which thus, to the consternation of our libertine, takes place in good earnest. Marcellac, outwitted, resolves upon a final interview with his young wife, subsequent to which he contemplates abandoning her and retiring to his country estate. As in the case of Hortense and Pompernik, however, the lady has the best of it; and her intended deceiver, vanquished by her charms, throws himself at her feet and vows effectual reformation. Even Pompernik, upon whom now Hortense turns the tables, is induced to "take the pledge" of constancy, and promises to rejoin his neglected wife forthwith.

Mr. Glover has set this little drama, which is as amusing as it is improbable, in such a manner as to augment its liveliness and enhance its dramatic interest. Almost every piece in the score—which we may premise is without either overture or chorus—is in its way more or less attractive. The duet upon which the curtain rises (for the two maids of honour) is fluent and pretty, and contains a capital solo ("Oh glorious age of chivalry!"), through which Blanche gives expression to those romantic sentiments that somewhat later are on the point of leading her into palpable mischief. Equally effective, in the *buffo* style, is that between Marcellac and Pompernik, where the young profligate persuades his Bavarian friend to aid him in his schemes against Blanche. This, the pseudo-grandiose air for the Baron that succeeds it ("In my chateau of Pompernik"), and the duettino in which they get up a pretended



duel, in order to enlist the sympathies of Blanche, on behalf of whose perfections Marcillac pretends to be fighting, strengthen the conviction warranted by some passages of his *Aminia*, and others in his *Tuy Blas*, that Mr. Glover is decidedly endowed with the *vis comica*. On the other hand, in the duet for Blanche and her pretended adorer, which includes a charming romance for Marcillac,—"A young and artless maiden;" in the expressive solo for Hortense—"Love is a gentle thing;" in the ballad for Blanche—"The love you've slighted still is true;" and in that for Marcillac—"There's truth in woman still,"—no less emphatic proof is offered of that gift of melody which is one of the most enviable possessions of a composer, whether for the theatre or for the chamber, whether of vocal or of instrumental music. There are further things worth notice in the operetta, and, among the rest, a song for Pompernik, who, disguised as a priest, celebrates the convivial qualities of the monks of old ("In times gone by the monks were jolly"), which, besides its happy orchestral colouring, is a racy imitation, in so far as melody and harmony are concerned, of the mediæval English style—always telling, as frequent examples have declared, on the operatic stage. On the whole, the music of *Once Too Often* will add to the reputation of its composer.

The performance—allowing for a little "dragging," which may be remedied without much difficulty—was efficient in almost every respect. Mlle. Jenny Bauer (who may be remembered as the original representative of Catarina, when the earliest version of Meyerbeer's *Etoile du Nord* was produced in this country) made an elegant Blanche, and sang her ballad, "The love you've slighted," with such feeling that she obtained a hearty encore. A more comely and sprightly maid of honour than Miss Emma Heywood, who gave Hortense's only air ("Love is a gentle thing") with true expression, and who is gifted with a *contralto* voice of genuine quality, could hardly have been desired. The gentlemen were Herr Reichardt and Herr Formes, who, considering that they are foreigners, were not only remarkably easy, but remarkably distinct in their pronunciation of the English language, and who acted, each in his different sphere, with equal spirit and intelligence. Herr Formes raised shouts of laughter in the scene where Pompernik, half intoxicated, is clad in "canonicals," and delivered his two airs, the last especially (treating of the "monks of old"), with extreme unction, while Herr Reichardt infused such warmth of sentiment into the romance, "A young and artless maiden,"—a thoroughly refined and graceful specimen of ballad-singing,—that he was compelled by the general wish of the audience to repeat it.

Although the "grand Christmas pantomime" was to follow, and the theatre (as we have hinted) was crowded in every part, the operetta was listened to throughout with decorous attention by the occupants of the galleries no less than by the rest of the audience, and all the performers were called before the footlights at the end. Equally well placed would have been a similar compliment in favour of Mr. J. H. Tully for the zeal and ability he exhibited in conducting the performance. *Once Too Often* has been repeated every evening since—not "once too often;" and will be played every evening next week—not "once too often."

#### MUSIC AT BOSTON (MASSACHUSETTS).

The zeal of the Handel and Haydn Society was well met by the great crowd of attentive listeners that filled every seat in the Music Hall last Sunday evening, to listen to the Christmas performance of the *Messiah*. But for the undeniable fact that the poor old Music Hall has got to looking very shabby—its delicate sunset-tinted walls and ceiling being about as badly smoked and smutched as Michael Angelo's Last Judgment in the Sistine chapel—it would have seemed quite like the good old times of half a dozen years ago, when music, to say the least, was far more thought about than war, and civilisation was of more account than "cotton." But so soon as the times allow a safe and peaceful passage of our great organ over here, which is already finished, its putting up will be a signal for the renovating of those walls, whose blackened aspect now is in keeping with such black and troubled times. The chorus seats were not quite as full, we thought, as in some oratorio occasions of past years; but this was the result of the good rule, which excludes "dummies" and does not allow any to "assist" in public, who have not borne their part in the rehearsals. There was a goodly number, though, and uncommonly well balanced; and perhaps as prompt, true and effective a mass of voices as the Society has let us hear since our Handel Festival. The arrangement of the forces on the stage was better than it has often been, the orchestra being placed more in the middle of the singers and

in part surrounded by them. It will, we are glad to hear, be still further improved, by ranging the *soprani* in the front line across the stage, the *contralti* behind them, and so on, with the first and second violins, tenors, violoncellos, &c., in line with the voices to which they severally correspond, throwing the wind instruments quite behind all. Thus each class of voices will feel the support of its corresponding part in the accompaniment. This is far better than our old way of placing the orchestra before the singers, obliging them to shout to their audience over a solid wall of instrumental tone. In Berlin, Leipzig, &c., the entire orchestra is placed behind the singers. The orchestra was larger and better than we had dared to hope in these times, when the war makes such draughts upon our musicians. We were reduced, to be sure, to one *fagotto*, and that of a somewhat uncertain sound; but this could not be said of the trumpet, which sang out admirably in its *obligato* accompaniment to the air: "The trumpet shall sound;" and there was a most efficient row of first violins, including Schultze, Eichberg, Suck, and others. The rehearsals had been thorough, and the whole thing went generally well, although there is much room for improvement; our chorus singers, impatient of that "old world" drill, which cultivates a sensitive ear to what at first seem smallest blemishes, are naturally too apt to think that they have mastered that with which they have only become familiar. Familiarity is not always knowledge.

One mark of conscientious thoroughness, one not too common here in times past, is certainly to be commended in this getting up of the *Messiah*. Not a chorus was omitted; not a concerted piece; nothing, in fact, but a piece or two of solo, which is a less important sacrifice to brevity and good hours. This time we heard not only "Hallelujah," "Unto us a child is born," and the other popular and stirring choruses, but also such profoundly beautiful and tender ones as "And with his stripes," the mystical quartet and chorus, "Since by man came death," and the exquisite duet, "O death, where is thy sting?" (*soprano and tenor*):—pieces in which Handel betrays a certain affinity for the time being with Bach; pieces, which one grows to love, as one's experience of life grows deeper and more serious. Those, too, were among the best rendered pieces of the evening. The great choruses were quite successful, especially the "Hallelujah;" and we were glad that Mr. Conductor Zerrahn did not in, "Unto us," resort to Costa's cheap expedient for effect at Birmingham, of contrasting whispered *pianissimos* with sudden stunning outbursts on the great words.

In the soprano arias Mrs. Long was uncommonly happy. In voice, in style, in feeling, her efforts of that night were among her very best; there was sweetness, purity and dignity in all; and she will be much missed in oratorio hereafter, if she adheres to her resolution of retiring from the stage. The airs, "Come unto Him," "But thou didst not leave," and "How beautiful," were sung by Miss Gilson, a fresh young voice, of silvery sweetness and purity, and with an execution that promises well, albeit a little cold. The celebrated English tenor, Mr. Gustavus Geary, does not lack voice, robust and rich and resonant, but he does lack naturalness in his over-refined struggles for expression,—which is peculiarly unfortunate in so pathetic a recitative and air as "Thy rebuke," &c., whose beauty and pathos are nothing, worse than nothing, save as they are simple and unaffected. The bass, Mr. Thomas, executed his pieces well, with a voice of manly substance, although somewhat hard and dry in quality. Mrs. Kempton appeared to labour under a cold; her upper notes were feeble, husky and tremulous, but her deep contralto as rich and warm as ever. In spite of these drawbacks, there was much true style and pathos in her singing, especially of "He was despised."

The new year starts with fair promise; for the week to come we are to have two good things at least. 1. Wednesday evening, the third Chamber Concert of the Mendelssohn Quintet Club; when that wonderful quartet in B flat, of Beethoven's last period, will be repeated, to the great joy, no doubt, of many who enjoyed it before better than they understood it. The programme also contains a quintet, with *contrabasso*, by Onslow, a *duo concertante* by Spohr, and two vocal pieces; one from a Psalm by Mendelssohn, the other, Mozart's "Dove sono," to be sung by Miss Pearson.

2. Carl Zerrahn's first of four Philharmonic Concerts is definitely announced for next Saturday evening (Jan. 11), at the Boston Music Hall. The orchestra includes all the best resident musicians. The programme offers, first of all, Beethoven's "Pastoral Symphony," which will be soothing and refreshing in these wintry war times. The *Tannhäuser* overture is not yet voted dangerous to healthy nerves, and if any should be seriously disturbed by it in their sweet dreams of the Past, they will surely find relief in the finale (orchestral arrangement) of the first act of *Don Giovanni*. For further variety, Miss Mary Fay, the brilliant young pianist, will play Mendelssohn's *Capriccio* in B, with orchestral accompaniment, and Thalberg's introduction and variations to the barcarole in *L'Elisir d'Amore*.—*Dwight's Journal of Music*.

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"In conclusion, I must add a few words on a subject of great importance to the pupil who makes singing a study. I mean the spirit in which instruction is received. Every emotion of the mind affects the voice immediately; therefore it is of the utmost importance that the pupil should receive the lesson with the mind entirely unpreoccupied by other matters, and in a perfect spirit of willing submission to the teacher's corrections, however frequent, and however unimportant they may appear; for it is simply by the constant correction of *little* things that beauty of intonation and elegance of singing are obtained."—*Daily News*.

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